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ALL arts are allied, and there is certainly a close connection between architecture and interior decoration other than structural. We are accordingly glad to see that the Architectural League will include in its forthcoming annual exhibition, to be held in the Fifth Avenue Art Galleries from December 24th to January 5th, sketches in pencil, pen and ink, oil and water color for interior decoration, mural and otherwise, as well as designs and cartoons in stained glass. Decorative stuffs will also be included in the display. All this is as it should be. In the selection of colors for mural and ceiling surfaces the decorator has to have regard to the surroundings; textile hangings and coverings contributing an important quota. It is in public buildings rather than in private dwellings that the structural forms of furniture may be best brought to aid or emphasize architectural design. Rooms in the latter, according to their purpose, have their own class of furniture, and it is sufficient that it be rightly to meet requirements. Gracefulness of design and convenience in use with good material and workmanship are the qualities that render furniture attractive. Present styles of furniture are marked by greater simplicity than has heretofore prevailed. Gothic buildings are those most favorable to the carrying out of architectural taste in furniture, but this style except for public edifices has generally been abandoned.

EACH season in the wall paper trade brings out a vast variety of patterns in the different styles of make to choose from, each manufacturer aiming at taking novelties. It is not the dearest papers that are always suitable for a given room. We regard wall papers as unpretentious but very effective diffusers of art. More skill and taste than ever is employed in meeting the fancies of the public. There are the cheap papers with light tinted grounds and gay colors stamped upon them; the satin faced descriptions, the most desirable of which are the rough surfaced sort; embossed papers with silvery bronze and other grounds displaying many beautiful patterns; then there are close imitations of silks, tapestries and chintzes, and of raised and stamped velvet, also wall papers that look like delicate muslins embroidered in charm stitch; widely differing from all are representations of the old embossed Spanish leathers, that in Spain are hung upon, not fastened to the wall, and the Japanese papers in delicate bright tints designed to produce idealized effects. The plan of executing friezes in wall paper to match particular papers has been highly successful; artistic skill, instead of the hap-hazard judgment of the purchaser, being thus brought

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to bear in establishing pleasing harmonizing contrasts. Frescoed wall and ceiling papers claim special attention. Generally it may be said that the aim of manufacturers of high class wall papers has been to afford rich and subdued effects.

BY an oversight a drawing in our August issue was credited to Mr. R. W. Rattray. Admirable as was the sketch, the readers of the magazine who consider its cover, designed by Mr. Rattray, as one of the most beautiful pieces of work of the kind ever done, could not fail to notice the absence of his peculiar touch in the miscredited sketch.

PLASTER mouldings are now being executed for ceilings that are worthy to rank with the work of the older artists. Italy led the way in exquisite work in plaster mouldings, and the best artisans employed in this line in New York and other leading cities are Italians. Mouldings were formerly too heavy; now they have the lightness essential to graceful ornament.

IN the purchase of paints it is to be remembered that the same name does not always cover the same thing. Chrome green, for instance, which, when pure, wholly conceals the surface on which it is laid, is taken advantage of to color what is simply silica, sulphate of baryta or carbonate of lime, thus constituting a semi-transparent panel which, when examined with a microscope, appears only spangled at distinct intervals with minute vitreous grains of green. There is no chemical incorporation.

OUR decorative work in private dwellings is not the less æsthetic because it aims at satisfying the feeling of domesticity by reposeful yet cheerful effects. By good judgment and taste work is produced full of imagination, sentiment and feeling. In strict, there appears to be a breadth of idea in carrying out decorative work in this country largely due to that intellectual enlightenment which sustains and illumines our artistic course.

THE most appropriate ornamented window shades to select are those which accord well both with the interior and with the exterior surface of a house. In facades viewed from without shades that offer a good contrast to brick and stone may be said to have quite an architectonic effect. In respect to facades it is only the general surface of the shade that is of any concern; whereas from within the colors and style of detailed ornament in borders is the primary feature. The designs should be very distinct as vagueness and crowded effects are disquieting to the eyes on surfaces seen by transmitted light. Simplicity is wanted rather than the elaborate artistic effects sometimes aimed at, and which are seldom attended with satisfactory results.

THE prevalence of the practice in England of covering walls of corridors and staircases with imitative painted marble on stucco would appear to indicate that there is too prevailing tendency to give to decorative features a structural character. The imitation of veined marble, admirably executed as it is by English house painters, is, however, a sorry substitute for higher styles of color design, and has never proved popular here. Meal veined marble, of which this country has many beautiful kinds, serves at times admirably for hall dados, particularly in our large business offices, but when we come to art we must decide in favor of designs not strictly imitative, and which are suggestive in character, leaving something to the imagination and stamped with the individuality of the designer.

THE amount of gold used in the arts cannot be accurately computed, but is allowed to be enormous. Of the quantity, decorative work takes a large proportion. It is noticeable how largely gold bronze of the best quality is supplanting gold leaf. It requires but half the time and labor of that article, and has sufficient brilliancy and durability to keep it in favor. Carmine and crimson work nicely, and look very rich when touched up with gold, silver or green bronze. Gold bronze at times is overlaid with semi-transparent colors, and when these are dashed on with freedom of touch, the effect is often full of beauty, the bronze sending up to the surface a warm glow. The bronze in being applied is mixed with gold mucilage and water to a consistency which will allow it to run freely from the pencil, which may be either sable or camel hair. Bronze can be put by amateurs to good use in the house in furnishing mantel and wall ornaments.

BETWEEN good pine and poor hardwood for interior woodwork such as skirting boards, doors and mantels, the preference should undoubtedly be given to the former, to be afterwards skillfully grained. Modern taste in expensive buildings calls for the free use of hardwoods, and these when of the best quality, and brought to a high or flat finish, certainly present the most attractive, serviceable and reliable style of woodwork, but pinewood darkened with shellac and then treated with successive coats of varnish, may be brought to a firm and brilliant lustre resembling chestnut or butternut, whilst in the way of contrast pine doors may, for instance, be grained to resemble walnut, the panels being grained in close imitation of bird's-eye maple.

THE influence that form exerts on colors is very observable in mouldings treated with many and strong hues. With concave, convex, angular and recessed forms, in addition to the effects of light and shade, there are the reflections thrown on each other by the colors of contiguous or approximating surfaces. In schemes of coloring these reflections of hues should be taken into account. As distances increase the effect of tones, care should be taken that mouldings forming cornices, doors and window architectures and borders of ceilings, should not be painted in too full colors, but attention to this does not preclude richness of effect and the introduction of strong contrasts between cornice and frieze and general wall surface. When there are heavy mouldings in a room, a light, gay coloring should be avoided.

THERE are in most houses numerous artistic articles of cane-wood for use and ornament combined, which are apt to become discolored, by time or usage, or the hue of which does not well assort with the bright colored ribbons by which they are set off. There is really no difficulty in giving to the cane a beautiful rosewood color, which, in itself, forms numerous harmonies and contrasts. All that is required is to make a varnish, composed of one pint of alcohol, one-eighth of a pound each of red sanders, dragon's blood and shellac, to be applied with a brush after straining. Two coats will be sufficient. For browns a solution of permanganate of potassa may be used and ornamental figures be introduced of darker hue than the ground color, put in with camel hair pencil, and softened with a badger blender.

BOLDNESS in ornamentation, when supported by skill or taste or genius, will frequently result in novel and admirable effects. In any departure from the ordinary course in designing, as, for instance, in the variation of some ordinary feature pertaining to style, the laws that underlie composition, whatever the novelty of treatment to be introduced must be strictly adhered to. There is a painting on a cabinet by Boulé, in which the doors are treated as one panel, notwithstanding their actual separation by a plaster. However wrong in theory this may seem, it proves in practice to be not so unsatisfactory, and for this and for the reason that the upright intervening space was carefully taken into account in the design. Whilst not disregarding construction, the artist succeeded in satisfying the eye, because he did with great deliberation and judgment what at first thought would appear to be inconsiderate. It is the results that determine merit.

IT is easy to discover why a preference is given to Japanese ceramic ware over the Chinese in respect to color ornamentation. Unlike the Japanese who freely use every available color, the Chinese have a predilection for certain definite colors, such as green, and for combining with full colors pale and broken colors, a combination demanding great caution, but which with them frequently results in crude effects. The Chinese artists produce elaborate designs, indicative of painstaking labor, but pay little regard to spacing, and there is accordingly wanting to these productions that appearance of lightness and exuberant vitality characteristic of Japanese work. The Japanese will carry out exquisite patterns in a few light pale tints, and where the Chinese would employ outlines for his figures, as mediums for lessening the severity of harsh contrasts, these outlines being in other colors, the Japanese having no such need, and well flowing brush is content to emphasize his figures, when he makes more strongly to separate them from the ground, causes their tints to pass to the edge in a deeper shade reached by the most delicate gradations.

A PAINT FOR WIREWORK.—Boil some good linseed oil with as much litharge as will make it of the consistency to be laid on with the brush, then add lamp-black at the rate of one part for every ten parts by weight of the litharge. Boil the whole for three hours over a gentle fire. The first coat should be thinner than the succeeding ones.